FOOM
#11
JACK BIRNE JOE SINNOTT
JACK'S BACK!

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THE KING IS HERE!

Speaking of one of the greatest comic book artist the world ever has seen, Jolly Jack Kirby has just won the 1975 Academy of Comic Book Arts Hall of Fame Award. The Honor, given by ACBA, an organization of professionals, was for lifetime achievement and his many contributions to the field. We couldn't have said it better ourselves.

And what better way to begin an issue devoted to Jack Kirby than to have an interview with the master himself, in which he sets forth his philosophies on his work in the field in which he's been for over thirty-five years. Next, Alex Boyd, long-time Marvel fan and teacher of a comics course at the State University of New York at Buffalo, takes an incisive look at Jack's career, which is complete (as in the interview) with up-to-date photos by Bruce Mittleman and Sam Maronie. The Kirby section this issue is complete by another of Charlie Parker's humorous strips, this time around detailing the origin of Jack Kirby, and a stupendous centerfold portraying Kirby's Kosmic Konsciousness by John Byrne (penciller of the Joe Sinnott-inked cover and IRON FIST artist) and Duffy Vohland. The centerfold is made to be pulled out and hung on your wall, so go ahead!

If you'll flip through the pages of this issue you'll see the surprise attraction (if we've managed to pull it off in time)– one ad! We now offer thirty-one page of fun, fun, fun! That's a tradition we'll be proud to uphold in the future.

There's one item that should really be mentioned to all prospective artists out there— the FOOM FAN ART GALLERY can only print submissions that are in black ink on white paper. All color drawings must languish unpublished in our drawers.

Dave Simons, author of this issue's article on collecting Marvel Comics (left),

TOP TALENT ENTRANTS: Richard Loeffler, James Monreale, Bob Miller, Jason Cade, Dave Howell, Dave Janson, Karl D. Lewis, Mike Crowell, Earl Dickens, Jr., Steve Fish, Nelson Ho, Clifford Leigh, Sherman Lewis, Lucius Fred Gilbert, Tom Takach, Dan Widner, Patrick Regan, Wayne Smith, Douglas Welman, Gerald Gardner, Robert Puglisi, Randall Moreau, Joseph Pascalli, Tim Rourke, Bob Fisher, Kevin Atkinson, David Weeks, Jr., Diego Trejo, Jr., William Thomsen, Phil Lee, Marc Carsley, Brian Thomas, Howard Simpson, Carl Saloman, Mark Counts, Larry Twiss, Brian Smith, Jose Christina, Jim Bertrand, Shelton Leong, J. Wayne Sadler, Tom Miller, Jim Dexter, Christopher Nantista, Jonathan Ringler, Jason Rodriguez, David Bogg, Joe Velicky, Charlie Parker, Christopher Simmons, A. Dickerson, Mike Steggman, Mitchell R. Urban, Bob W. Penn, John Garcia, Ronnie Burkey, Mark V. Gentry, Jack Frost, A.T. Campbell, Michael Kanterovich, Robert Young, Chris Joy, Bill Curtis, Bob Wegener, Randy Funk

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LONG LIVE THE KING!

So if you really want to have your artistic abilities displayed, send us the pen and ink drawing on unruled white paper to: FOOM FAN ART GALLERY, Marvel Comics Group, 575 Madison Avenue, New York, N.Y. 10022. You'll be glad you did.

Plus, if you turn to pages 25 and 26, you'll finally see the winning entry for TOP TALENT by Russ Nicholson, and if you'll look elsewhere on this page, you'll find a list of other contest entrants. Russ has won the Johnny Romita/Mike Esposito Captain America cover from FOOM #8, and a whole mess of other goodies that'll soon be knockin' at his door. Congrats, Russ, you're a hero in our book!

Before we sign off, there are two stalwarts who you've simply got to meet! Their names have been in the credit box for quite a few issues, and it's about time they've gotten properly introduced! First off, there's Beauteous Barbara Altman, who does the layouts for FOOM. In other words, she gets the art and articles from yours truly and decides where and how the art, photographs, and type are set on the page. It's then the job of Lenny Grow to actually paste these items on the page. Okay? (Now willya let my armadillo go, fellas? I wanna get back to work!) Oh— and before we forget, welcome Jim Novak, who just came on staff a few weeks ago, and who lettered the copy on our centerspread this ish. Welcome aboard, Jim. We're glad to have ya with us!

As for what *else* is in this issue, we have an article on how to collect Marvel comics by Dave Simons (see photo), the results of the 1975 Irving Awards, and of course the all-new news section!

And by the way, we're still trying to determine exactly the way you want to get your news. If you prefer the interview method of collecting news as evidenced in FOOM #8 and 9, send us a postcard with the word NEW on it. If you want it done the way it was in #'s 1-7 and 10, send us a card with the word OLD emblazened across it. Ten postcards will be picked, and each will get an original page of coloring. So send your vote to FOOM, in care of the address already given. We'll be watchin' for it!

As for the next issue, we'll be presenting an in depth view of the Vision, with interviews with Vision creator Roy Thomas and current AVENGERS author Steve Englehart. There'll be pleasures a'plenty, so you won't want to miss it! (illo below by Paty and Duffy).

—SCOTT EDELMAN

responds to the editorial criticism of FOOM editor Scott Edelman (right).

KIRBY SPEAKS!

Rich Buckler and Joe Sinnott provide us with a representation of what some say is the greatest Kirby Karacter of all— the ever-lovin' blue-eyed Thing!

FOOM: About CAPTAIN AMERICA— How does it feel to be back on a book which you created so many years ago?

KIRBY: Of course, it's like being on familiar ground . . . trying to reorient yourself after not doing a thing for quite awhile. You've got to pick up the concept again. You've got to look over the old formula, find out what to add to it and how to keep it going. Like any other feature, you have to sustain it, and you have to keep it running. You have to keep it running in contemporary times. That's what I do with *any* strip I'm working on. CAPTAIN AMERICA means a lot to me, so I review it intensely.

FOOM: Especially with the upcoming Bicentennial, I'm sure that many people, even people who don't read comics, are going to be watching the book closely, because Captain America is a symbol of America. What are your plans for that? Anything you'd care to talk about?

KIRBY: The story I'm running now is slanted towards the Bicentennial. In fact, it's a long running novel with many chapters in it. Each chapter is a different story. Of course, the climax of the story is going to occur on the Bicentennial in 1976. It's going to be Captain America as he should be. Captain America winning because he has the

character to win and to triumph over evil. It is a simple formula, but very effective and powerful. The climax will occur on the Bicentennial and I believe that everyone will follow it closely.

FOOM: Do you perceive any differences with Cap today? For example, working with a sidekick, the Falcon, instead of as a loner?

KIRBY: How do I view it? Of course, the Falcon is an addition to the strip. I've been looking over the past sequences of the Falcon,

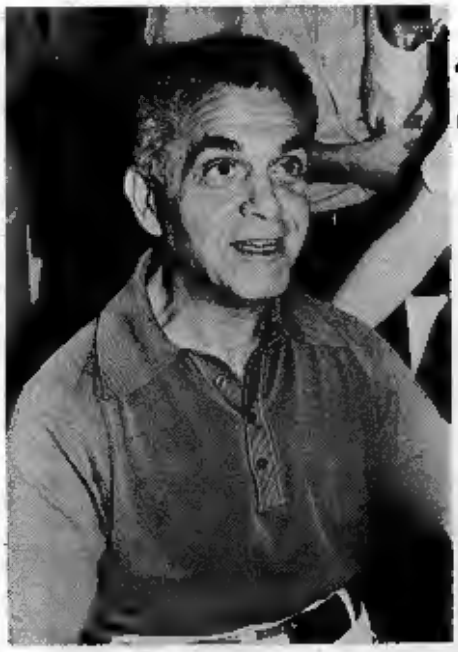
learning more about him. I feel, like Captain America, that I've learned to work with him as a team. And that's what I'm doing. If the character does it, *I* will do it. I feel the Falcon is a very valid super-hero. He's a strong type, and a team operation is just as effective as a single, if it's really good, and that's what I'm trying to make it.

FOOM: Stan has mentioned already in the Bullpen Page that you're going to be working on a series about "the gods who walk among us." Is there anything you can tell us about that?

KIRBY: I'd rather leave it stand there until I get the book out. It's the god concept, and that's very powerful. But I'd rather not introduce the characters prematurely.

FOOM: Where is that on the production schedule?

KIRBY: I'm working on 2001: A SPACE ODYSSEY. I just sent a new batch of pages in yesterday. The



book'll be finished by the end of the month. After that I'll be working on the god book, but until I begin to work on a book and begin to bring it out, it's best not to reveal the characters or the plot or anything like that. If it's published three months ahead, by the time it comes out, people know all the characters and plot. I think it's bad policy to do that. It's been done to me before. The characters are good. The concept is good. It'll be a good thing to follow, because it takes in our entire past history.

FOOM: As you already know, Frank Giacoia is inking the CAPTAIN AMERICA book. Some of the names that have been bandied about for inking 2001: A SPACE ODYSSEY have been Joe Sinnott and Wally Wood. We were wondering if yo had any preference as to who would best carry across your feeling in that particular strip.

KIRBY: I have no preference. Each inker has his own individual style. Whoever they assign to the strip I'll accept. They're all good men. They add variety to the pencils and I have no objections to any of them. They're just great guys. In fact, I'm glad *I* don't have to make the decision on who to choose.

FOOM: Another item Stan's already

The reason I'm back is because I wanted to be back.

It's going to be Captain America as he should be.

mentioned in the Bullpen Page is that you'll be working on an upcoming SILVER SURFER book. Believe it or not, the amount of mail we get demanding a book be given to the Silver Surfer is overwhelming. We were just wondering if any further work had progressed on that.

KIRBY: No. I haven't heard from Stan about it. I'm working on CAPTAIN AMERICA, 2001: A SPACE ODYSSEY, and that gods book, which I'm hoping to work on as soon as I finish ODYSSEY. If SILVER SURFER comes up I'm sure Stan will discuss it with me and we'll work it out. I haven't heard a thing yet.

FOOM: How do you feel about the way you've been working these past few years, with editing your own

material? How do you view that? Do you like it better working at Marvel now than you did a few years ago, now that you've got control?

KIRBY: I feel at ease with full control. It's not the fact that you want to dominate every book that you're working on. It's just that you're able to do the book in your own way, in your own manner. The book reflects what you want to put in it, what you want to see in it, and what you want to read in it. Having done editing, writing, and drawing for years, I find myself in the happiest situation just working that way. I can mold the characters the way I think they should be. The characters become the kind of people I think the story needs. I feel I can give them a lot more dimension if I work on them individually. I feel that I have nobody else's concepts blending with mine as far as working out the construction of the type of story I want it to be. So I'm happiest doing it that way.

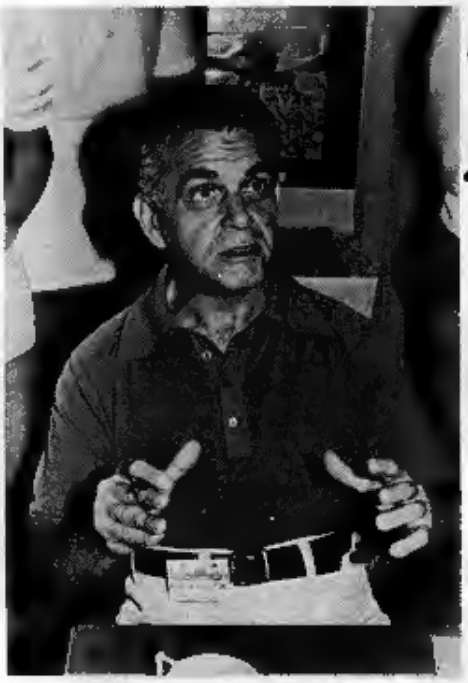
FOOM: Years ago, when you and Stan first sat down and created the FANTASTIC FOUR, and all the other characters that were done, say, fifteen years ago, did you think that they would still be around today... that they would actually last so long?

KIRBY: You just never know. I didn't think in that direction at all. For instance, I remember beginning THE HULK. THE HULK went on for a few issues, and then the magazine was discontinued. I expected that to happen. In the comic field you sort of expect it. You're working on a magazine, it's discontinued... but then it was resumed again. It was resumed again a few months later and it's been going strong ever since. So that kind of experience is not new to me. Of course, if you work hard and you think you're working it out well and then it's suddenly discontinued, it could be traumatic. Not to me, of course, but possibly to a new artist, or people who are not familiar with that kind of routine. Magazines get discontinued in the comics field. And some go on for years. It's hard to call the shots.

FOOM: It must have felt odd doing all those issues of the FANTASTIC FOUR. You hold the record for drawing consecutive issues of a magazine.

KIRBY: I suppose the FANTASTIC FOUR captured everybody's imagination. It really held a lot of attention. The FANTASTIC FOUR had a classic element in it. It couldn't be denied by anybody. It was read by a wide variety of peer groups. Of course, that's the reason why it's still here today and going strong. The FANTASTIC FOUR is a strong combination, and I think it'll stay strong.

FOOM: Do you see many differences between comics of today and



I feel that life is a series of very interesting questions and very poor answers.

those of the 1940's? Either in the method of creation or the role they have in society?

KIRBY: I think that today's reader is a lot more sincere about the comic book than the original readers were. I think the public in general is much more interested in *all* media than they were in my generation. My generation was totally involved in a media, but as spectators. Today's generation is involved as participants. I think the average reader participates in the development of the media. He's a lot more sincere about it. He's a lot more involved with it. He wants to see the best he can get out of it. I think today's movie-goer is a lot more involved in the movie. That's why I think movies change. Comics change because the reader was going somewhere and we just had to follow him. He wanted something he could participate in. So the reader, actually, has become part of the staff. He's just as much responsible for the success of the comic as anybody else involved with it.

FOOM: How do you feel about the fact that people are now writing doctoral theses and treatises on you?

KIRBY: On me?

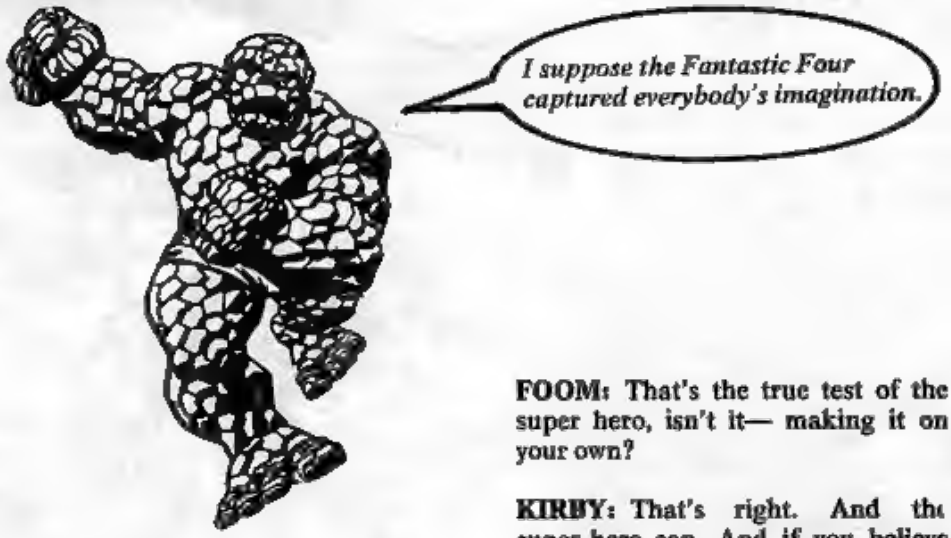
FOOM: On comic books in general and you in particular. On your philosophy as evidenced in the books you draw— all dealing with gods and earth-shattering, universe-shattering events.

KIRBY: I didn't mean to lead anybody on to any sort of religious path. I have no message myself. I feel that life is a series of very interesting questions, and very poor answers. But I myself am willing to settle for the questions. If the questions are interesting, I feel I evoke them in what I do. I feel that should be good enough for everyone else. I know it sounds pontifical just saying it, but I usually don't see anything but a really interesting series of good questions to keep everybody busy for the rest of their lives and then let it go at that. So I think the god concept has these types of elements in it. In other words— what happened; what's happening; what's going to happen. Those are the essential questions for anybody, and that's why we create gods, create myths. Because we say, "These people know what's happening." In other words, we need to justify ourselves, so we create gods. We say, "These people

are responsible for what's happening. These people are responsible for what's going to happen." Of course, when we say things like that, we create a mystic element in our own thinking. And I think that's what we see in it. We seek some sort of mysticism to explain the reason for our own environment, for our own psyche. There are reasons for many of the things we fail to understand, but just aren't qualified to see them. I believe that's why the god concept is powerful— it involves us. It involves us inside. It involves us outside. And that's the god concept. So everybody thinks in that direction. I think everybody thinks about destiny. The forces that rule destiny. And, of course, those forces that we call God. That's a powerful concept that rules us entirely. Day by day until it comes out in our various daily activities. It comes out in silly things like astrology. I don't say that's silly, because that's also held onto by a minority. There are things we hold less valid and things we hold more valid. The god concept is at the bottom of it all. And some people just say it very simply— "What's happening baby?" WE try to find out in our own unqualified way.

FOOM: One of the ideas we've managed to glean from your philosophy as portrayed in the comic books is that each one of us can be in our own way a god or super-hero. Even without the powers, if we're honest and try hard enough.

KIRBY: Sure. And I feel that the gods are only idealized versions of ourselves. That's why I say they're all of us just asking what's happening. Our own ego is saying, "Well, *we* know what's happening." And that makes us a god. As soon as we say that one phrase, "we know what's happening. We know *why* it's happening!" Or, "*I* know what's happening!" That makes you a god. And it projects your own ego. And I think everybody has got that. The ego is a very, very powerful part of us, so I think the god concept comes across very strong. I believe that's why everybody does it. Of course, I expect it. It's very, very natural. I think man's projection into mysticism is as strong as any part of nature around him. It's man himself. Those are my thoughts on the god concept. I believe Marvel's treatment



of Thor is valid because it projects Thor as we'd like to see him. Thor as *us*. . . as a personal super-hero. And I think it's true. I think that all of us see ourselves as super-heroes, and we try to justify it with mysticism. And it's true because it works.

FOOM: Of the super-heroes you've done, Captain America and Thor are not people who were born with powers. They *became* super-heroes. They were people just like us who were lucky enough to get the super-serum or have the hammer fall into their hands. So someday, maybe *we* can become super-heroes.

KIRBY: I think we already are. That's why we don't have to dress in super-hero costumes. We already *are* super-heroes. When we probe ourselves, at the last analysis, whatever we see around us is us. And every individual is like that. In the last analysis you stand alone. No matter what happens. In the last analysis you face the universe by yourself. You can't face it for anybody else; you can't face it *in* anybody else. The final analysis is what counts. That's you. The "you" business is involved in the god concept, and that's very strong. You'll find out in the end, when everything gets wiped away and you're left standing in your underwear, all that's left is you. And you find that at that moment your feelings are very strong. And you're all there is. So when we yearn for gods, we're merely expressing that kind of feeling. . . "I'm all there is; you're all there is." And in the context of society, we're part of 200 million people, of America. But if that goes by the boards, all that's left is you. And that's the truth, too.

FOOM: That's the true test of the super hero, isn't it— making it on your own?

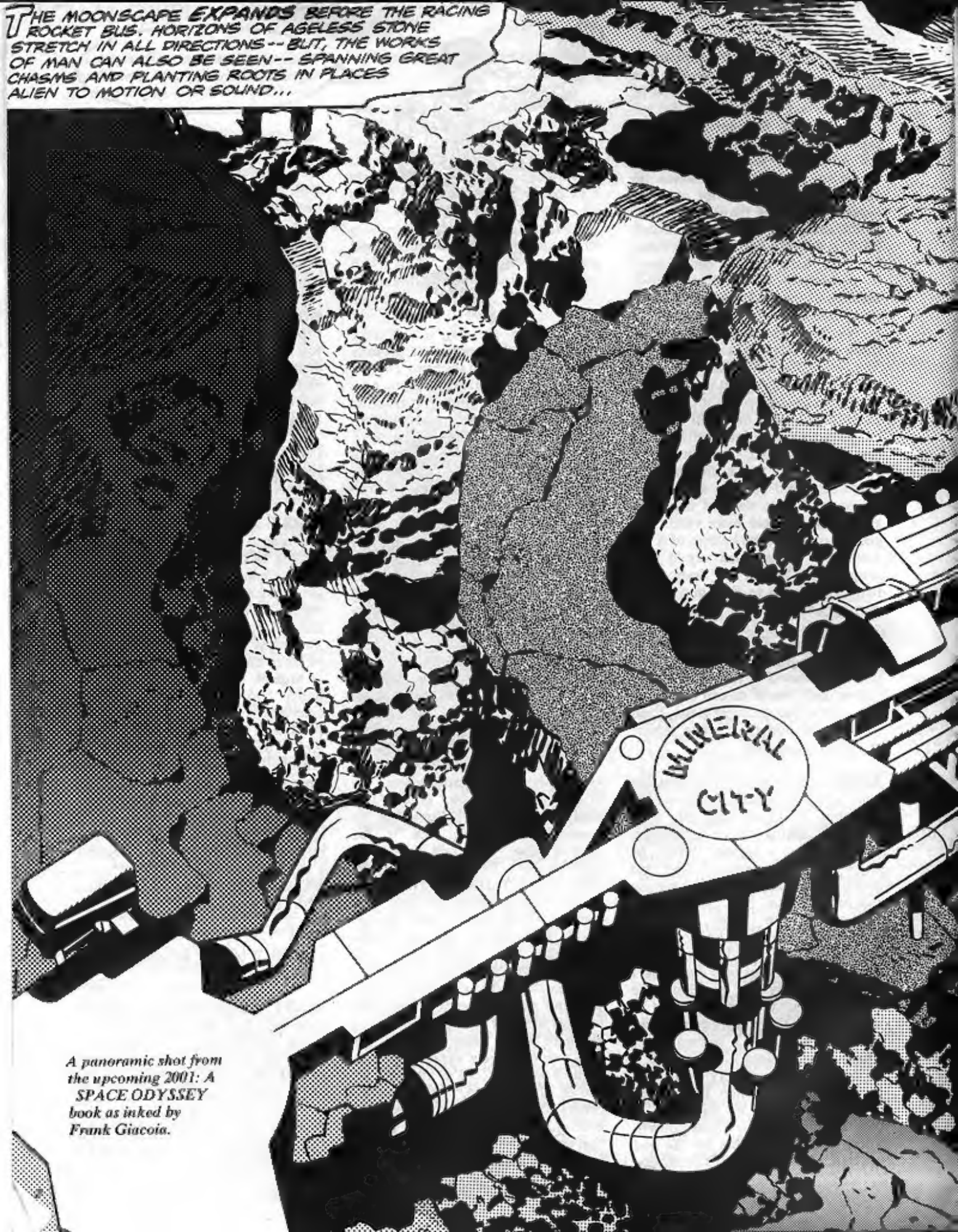
KIRBY: That's right. And the super-hero can. And if you believe you can, you will. There's no doubt of it. Because there's strength in it, and that strength comes out in what you do. That's all I have to say about the god concept.

FOOM: Do you have any final statement or comments for our readers?

KIRBY: Of course, I honestly think the reason I'm back is because I wanted to be back. I'm home. And being among the people of Marvel is good ground to be on. They're good people. They're cooperative. We share laughs; we share problems. Sharing is what I'm all about. I like to share and I find that's easy to do at Marvel. I feel that whatever I do and put in the stories will be read sincerely by the readers and whatever comments I get will be sincere. I'm glad to be working at Marvel for that reason. I'm going to do the best I can, give the best stories I can, and always try to see what new dimensions can be thought of to make the strips better than they can be. I'll do the best I can. If they read the books, I think they'll enjoy them. I know Marvel's readers enjoy all the books. I just hope to add my books to the list.

FOOM: It should be very easy for them to get there.

KIRBY: Thank you very much. I appreciate your interest in my work. I can only say that I'm constantly trying to improve it. That is, I feel that if you pay your money for a book, you should be entertained by it. That's my way of being sincere to anybody else. Of course, at Marvel I've always done my best, and I'll continue to do so.


THE MOONSCAPE EXPANDS BEFORE THE RACING ROCKET BUS. HORIZONS OF AGELESS STONE STRETCH IN ALL DIRECTIONS -- BUT, THE WORKS OF MAN CAN ALSO BE SEEN -- SPANNING GREAT CHASMS AND PLANTING ROOTS IN PLACES ALIEN TO MOTION OR SOUND...
LUNERIAL
CITY

A panoramic shot from the upcoming 2001: A SPACE ODYSSEY book as inked by Frank Giacoia.

SINCE THE "FIND" AT THE CRATER WAS PUT IN MY LAP, I'VE BEEN ANXIOUS TO MAKE MAKE THIS TRIP TO TYCHO, GENTLEMEN...
YOU WON'T HAVE LONG TO WAIT, DOCTOR FLOYD--WE'RE ALMOST THERE, NOW--

THE ONCE AND FUTURE "KING!"

by Alex Boyd
Jack Kirby: An Appreciation

The Fantastic Four, Captain America, Thor, the X-Men, the Avengers, the Silver Surfer, the Hulk, Iron Man, the Black Panther, the Watcher, and the Inhumans were all first drawn by Jack Kirby.

There is a strong temptation to repeat that sentence for emphasis. With the exception of Spider-Man, most of Marvel's best and best-selling heroes were originally drawn —and very often plotted—by a lone man hunched over his huge drawing board, pencilling furiously like a lunatic—to create the visual end of the Marvel Age of Comics. In dedicating his "History of Comics", Jim Steranko was not exaggerating much when he wrote that Jack Kirby was a man "without whom there may not have been any comics to write a history about."

Kirby's ability to work quickly, as well as imaginatively, has a lot to do with the tremendous effect he has had on the comics. Loquacious Gil Kane has remarked, "The biggest problem with comics today is that they have to be turned out too fast...(but) Jack Kirby can sit down on any day that he works and he can do between three and six pages of the most complete and beautiful pencils you ever saw in your life, and he can even do more if he has to. Jack's a very special case; but that doesn't work for someone who has a style that requires greater concern for literal drawing, and it means that working at Jack's rate most artists can only hack...I think Jack's whole approach is very satisfying."

If artists were mutants, then Jack Kirby would be Professor X. His work has appeared and reappeared so often and in so many magazines, and he has worked so long and for so many companies, that it is virtually impossible for a young artist to become interested in comics without somewhere along the line looking at a lot of Kirby's art. So, not only has Kirby himself drawn so many comics, but if you include the comics drawn by artists he's influenced, you'd have to say that practically every comic in the industry has been somehow shaped by Kirby.

Although in the course of his long career (he began drawing professionally in 1935, and he's still going strong) Kirby has drawn everything from the more familiar characters like Popeye and Jimmy Olsen to the more obscure ones like Socko the Seadog and Abdul Jones, his real home has always seemed to be at Marvel. Probably this is due to the large part he played in creating the Marvel Superheroes. When Fantastic Four #1—which is generally taken to be the first book of the Marvel Age of Comics—rolled off the presses in the summer of '61, it was Jack Kirby who was the artist.

There is no way to estimate the

Together with Stan Lee, Joe Sinnott (left) and Jack Kirby (right) produced more consecutive issues of a comic magazine (THE FANTASTIC FOUR) than any other creative team.

shock that the comic world felt when, after over 100 issues of the Fantastic Four, Stan Lee found himself writing, "Jack Kirby has unexpectedly announced his resignation from our surprised but stalwart little staff." It wasn't just that a creator of a strip had taken on a new assignment. Rather, it was more like one of the creators of an entire style, spirit, and movement in comics had walked away from the characters that had given form to that spirit.

And now, Jack is back.

* * *

Just as it would be a mistake to think of Kirby as being primarily a writer, so too it's wrong to say that he is exclusively an artist. What he is, really, more than anything else, is a story-teller who uses words and pictures to tell his tales. If Kirby has been typed as an "artist" as opposed to a writer, that probably has much to do with the fact that comics are generally considered to be a more visual than verbal medium.

Characterising his style begins with two words: power and motion. He achieves a sense of power in his characters by exploiting wide, bold lines that make characters seem bigger than they are—the centers of attention they want to be. While this varies depending on who is inking him, it's pretty clear that Kirby figures do not often blend smoothly into the background. Rather, they deny their backgrounds as if to say that they prefer standing out of any context except that which they themselves choose to create. (The lone exception to this rule is Sue Richards, and she is an exception only when she is, in fact, invisible!)

Kirby's style gains additional power, strangely, through a total disregard for human anatomy. If a character seems to need a muscle in order to convey the sense of power and thrust that Jack is after, and even if that muscle has never existed in any actual human being, the muscle is added—and added with a passion, on principal. Sometimes Kirby's human figures seem as technically elaborate and (in a funny way) non-functional as those huge, complex machines he has become famous for covering double-page spreads with. Sometimes those gizmos look so elaborate that you'd expect even Reed Richards to wonder about their functions.

In 1940, the signature "Martin A Burstein" appeared on the splash page of a story featuring a fleet-footed fellow by the name of Mercury. Frankly, there never was a "Martin A. Burstein," and that was the first art job jolly JACK KIRBY turned in for Marvel/Timely. The story was reprinted in MARVEL SUPER-HEROES #14, out in 1968, thereby making the premiere Kirby klassic a bit easier to find. Illustration by Don Maitz and Duffy Vohland.

Oddly, all of this usually works in Kirby's favor. In abandoning the standard rules of physics and anatomy, Kirby creates a universe of imagination where a stylized concept of structure exists which does not conform to function but which, rather, seeks to express the thoughts and emotions of characters. In this way, it could be said that Kirby characters *look* like what they *are*, and that when he is drawing them he is adding significantly to their personalities. When he "draws", then, he "writes".

"Motion" is a word that neatly fits his drawings. One panel seems to

explode into the next, bringing with it "pieces" of color. Neal Adams and Walt Simonson have styles that are more fluid, but Kirby's lesser fluidity is augmented by a more definite sense of where everything in a scene *is*, and this makes any changes in their position more dramatic and distinct.

One element of both his writing and drawing styles that is, inexplicably, often overlooked is the comedy he tries to bring to many of his characters and stories. Kirby is not witty, really—his idea of humor is more like burlesque. He does broad parodies which choose as their targets a variety of subjects. Working with Lee, he did a series of overt burlesques of various movies and television programs. Fantastic Four numbers 90-100 include several such parodies, of such programs as Star Trek and The Prisoner. He's never been particularly subtle, but to the extent that he has been, it is in his sly parodies of comic books themselves. He almost never does pure spoofs (like the stories in "Crazy") but in his straight adventure stories he often kids the conventions of comic book stories and, rather boldly, his own style.

Whether he's always completely conscious of this or not, it comes out funny. Volstagg, a fat, fatuous friend of Thor's, is—in his false bravado and massive weight—a neat parody of Thor with his real bravery and massive strength. And, interestingly, in burlesquing Thor, he cuts to the heart of what makes Thor Thor, and also undercuts the character.

When Kirby takes his ability—so useful in parody—of being able to see to the essence of comic characters, and turns it to more serious purposes he often has very dramatic effects. Consider the Silver Surfer, who—in his earliest stories—had no background, no inclination, and no memory. He had great strength and powers, but otherwise he was a cipher. Which is to say, all he had was unusual power—the essence and defining characteristic of the "Super Hero." He was, in this sense, all Super-Heroes. Even his physical appearance was a void—no uniform, no facial expression, not even any colors (the silver, predictably, always came out mostly white in the comics). The only peculiarity the Silver Surfer had was his surfboard—it gave him his name and placed him in time. He was part of the 60's when surfboards—and comics, incidently—saw their heyday.

The Silver Surfer's eventual

CAPTAIN AMERICA! The team of Lee and Kirby produced it before, but now Kirby's going it alone! Don't miss Jack's first chapter in his novel-length bi-centennial saga—"MADBOMB!" Illustration by Bob Budiansky and Duffy Vohland.

Black Bolt and the Inhumans have withstood the test of time and have gone on to become one of the most popular Lee/Kirby creations. Illustration by Tom Sciacca and Duffy Vohland

Jack Kirby, circa 1964— who knows what Marvel mischief was at that moment being conjured up in Kirby's Kosmic Konsciousness?

Kirby's association with THE INCREDIBLE HULK may have been brief, but boy was it ever fertile! After all, he did design the character and draw the first issue! And even if ol' green-skin was colored grey in that issue— it wasn't Jack's fault! Illustration by Don Maitz and Duffy Vohland.

discovery of his past and his moral responsibility was like a stark, melodramatic symbol for the same discoveries that all Super-Heroes— from Spider-Man to Superman— must make.

* * *

It's hard to imagine that Jack Kirby was actually born. One tends to imagine that he was, rather, drawn—with a word balloon saying "Waaaaaa!" extending from his baby mouth. And yet, the records show that he was born on August 28, 1917, on New York City's lower East-side. His name in those days was Jack Kurtzberg, but over the years he's signed his name not only "Jack Kirby" but also, in the early days, Jack Curtiss, Ted Grey, Bob Brown, Curt Davis, Lance Kirby, and Jack Cortez.

Kirby began as a professional artist by doin some minor work (for the Max Fleisher studios) on Betty Boop and Popeye. Soon, he was doing features and editorial cartoons for the newspaper syndicates until he entered the Super Hero · field by taking over for Charles Nicholas on the Blue Beetle. Kirby went on to pencil the very first full issue of Captain Marvel for Fawcett Publications and then he began working for Timely (Marvel). He and his partner, Joe Simon, created a raft of characters until one finally caught on. That one, incidently, was Captain America.

For the rest of his career, he jumped back and forth between Marvel and her foremost competitor, taking time out to work a bit more for newspapers and to help fight World War II. In 1959, he began working (with Stan Lee) on all those heroes mentioned in the first paragraph of this article, and also on such characters as Doctor Doom, the Rawhide Kid, the Two-Gun Kid, and Sgt. Fury and his Howling Whatchamacallits. It's not generally known that it was Jack Kirby who designed Spider-Man's costume.

Now, as we say, he's back at Marvel where he'll be taking up the reigns of his creation, Captain America and doing a new strip called 2,001—A Space Odyssey. He's also got a couple of surprises in the works, too. With all his new comics, Kirby will not only be handling the drawing but also the scripting and the editing. Which just goes to prove, I suppose, that if you hang around the comics long enough, you finally get your way.

AT LAST IT CAN BE TOLD!
THE ORIGIN OF
KING KIRBY!
FOR THIS I GAVE UP A JOB WITH KID COLT!
IT ALL STARTED MANY YEARS AGO, WHEN A CERTAIN "J. KIRBY" WAS A DOOR-TO-DOOR ELECTRIC GUMBALL MACHINE SALESMAN IN NEPAL
SIGH! JUST NOT TOO MUCH CALL FOR ELECTRIC GUMBALL MACHINES AROUND HERE
MAYBE I SHOULD TRY A MORE SENSIBLE LINE OF WORK - LIKE RAISING TRAINED ARMADILLOS
HE WAS TAKING A STROLL ACROSS THE HIMALAYAS ONE DAY WHEN...
OOPS!
I'VE HEARD OF A DROP IN SALES BUT THIS
MEN WORKING
HE FOUND HIMSELF IN A DARK CAVERN WHERE HE DISCOVERED...
A CIGAR?
BONK!
BUT WHEN HE TAPPED THE CIGAR ON A ROCK...
SOMETHING UNUSUAL HAPPENED.
TAP! TAP!
WHAT THE.
FOOM!
HECK IS.
GOING ON AROUND HERE??
I'M DA'
* NO RELATION TO DON.
AND SUDDENLY HE FELT AN UNCONTROLLABLE URGE TO DRAW...
THAT'S FUNNY - I NEVER DID THAT BEFORE
AND DRAW AND DRAW AND DRAW... AND HE COULDN'T STOP!
THIS IS GETTING RIDICULOUS!
SOMETHING TELLS ME I'D BETTER FIND A JOB AS AN ARTIST OF SOME KIND, OR I'M IN BIIIG TROUBLE

BUT FINDING A SUITABLE OUTLET FOR HIS PARTICULAR TALENTS PROVED TO BE SOMETHING OF A PROBLEM. HE TRIED GREETING CARDS
WELL, IT'S NICE, BUT WHO WOULD WANT TO SEND A BIRTHDAY CARD TO A FROG?
HE TRIED AUTOMOTIVE DESIGN
YOU CALL THAT A CAR?
IT'S GOT WINGS, DOESN'T IT?
HE EVEN TRIED FASHION ILLUSTRATION
OUT, OUT, OUT!
IT LOOKED HOPELESS
UNTIL ONE DAY HE CAME TO A CERTAIN BUILDING ON MADISON AVENUE
EXCUSE ME, I WONDER IF YOU COULD USE ABOUT TEN ZILLION DRAWINGS OF WEIRD CHARACTERS IN OUTLANDISH COSTUMES RUNNING AROUND YELLING AND HITTING EACH OTHER?
CAN A FASHION MAGAZINE USE THAT?
AND FROM THAT MOMENT, THINGS WERE NEVER QUITE THE SAME.
AND THEN GALACTUS EATS THE CITY OF CLEVELAND. MEANWHILE, REED RICHARDS HAS BANGED IT WITH ELECTRONIC SLEEP MACHINES CLEVERLY DISGUISED AS MAN-GOATS. MEANWHILE, BLACK BOLT RETRIEVES THOR'S HAMMER FROM LAKE ERIE. CAPTAIN AMERICA LEARNS THAT BUCKY IS ALIVE AND WELL IN ARGENTINA, AND MEDUSA FINDS A HAIRSPRAY THAT HOLDS WITHOUT BEING STICKY
HOW LONG WILL IT TAKE YOU TO WORK THAT UP?
PHEW! OH, I FINISHED THAT TWO HOURS AGO
I'VE GOT A DELIVERY ORDER HERE OF THREE HUNDRED THOUSAND PENCILS FOR A "J KIRBY"
OVER THERE THE ONE WITH THE BLURRED HANDS
AND SO THE CROWN PRINCE OF THE FLYING PENCIL PROCEEDED TO CARVE OUT AN EMPIRE SUCH AS THE COMIC WORLD HAD NEVER SEEN.
GEE- I THINK I'LL CARVE OUT AN EMPIRE SUCH AS THE COMIC WORLD HAS NEVER SEEN
THAT SOUNDS LIKE A GOOD WAY TO SPEND THE DAY
UNTIL HE STANDS AS YOU SEE HIM TODAY - STAN KIRBY! WHO WITH HIS FAITHFUL SIDEKICK, FORBUSH MAN GOES FORTH TO STAMP OUT BOREDOM AND ORDINARINESS WHEREVER THEY MAY BE FOUND

NOW

IN RESPONSE TO YOUR CARDS AND LETTERS, MIGHTY MARVEL IS PROUD TO INTRODUCE THE MOST FABULOUS OFFER IN COMIC BOOK HISTORY!!!

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FOOMAIL

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Dear FOOM

The Special Cosmic issue was great!!

First, the cover. Fabulous!! My hat is off to Jim Starlin!

Second, the feature. "Ride the Wild Cosmos!" Roger Stern, you're one of the best!!

Third, the feature, "Bravest Man in the Land of the Kree." Roger Stern, you are still one of the best!!

Fourth, the feature, "Man is the Father to Him." Duffy, this article was GOOD !

Fifth, the Department of InFOOMation. Unforgettable!!

Question time. In one issue of SPIDER-MAN, in the Bullpen Page, I read that only $2.00 buys four fabulous issues of FOOM. So, when my current subscription runs out, could I send you people $2.00 for 4 more issues?

Greg Griffin
7686 21st Street #A
Westminster, California 92683

Sorry if we forget to plug FOOM resubscription rates these past few issues, Greg, but $2.00 *still* buys you four more issues of the greatest fan mag this side of the Kree Galaxy!

And that goes for all FOOMers - just two hundred pennies will bring you an additional four issues -- why not resubscribe right now?

Dear FOOM,

In the near future I would like to see an article devoted to the Defenders. They are one of the most popular supergroups around.

I was very happy to see your Special Cosmic issue. I was really surprised when I got FOOM #8 and you featured Captain Marvel and The Watcher in addition to the advertised Silver Surfer. I knew very little about The Watcher before I read your article.

Now, for some suggestions.

In your Department of InFOOMation, you use up too much valuable space trying to be funny, when you could be going straight into the information. If you could cut down on this I would greatly appreciate it, and I'm sure my fellow FOOMers would, too. Please try to give the Department of InFOOMation more space and more future covers!

Why don't you publish FOOM more frequently? It is very enjoyable and should at least be bi-monthly.

Also, when will we see the results of the *new* Irving Awards?

V. Eddie Trentham
Virgils Mound
Gatlinburg, Tenn. 37738

The *new* Irving Awards? Why, if you just flip through these pandemonious pages, you'll find them [redacted]!

Dear Brothers of the FOOM Galaxy

Here are my comments on FOOM #9, and I might as well start at the beginning -- here goes!

Wow! A masterpiece. Beautiful. That was the best cover I've seen on all my issues of FOOM! Jim Starlin is number one in my book. I hope he does more in future issues of this great fanzine. He sure has improved since CLAWS OF THE CAT #4. And good luck on WARLOCK. It's FOOMtastical!

Wow! What names. What stories. "Ride the Wild Cosmos," "Bravest Man in the Land of the Kree," "They Also Serve Who Only Watch," and "Man is the Father to Him" were all very inFOOMative -- and the artwork was great, too! Did Dan Adkins do the first picture of the Surfer? My hat's off to the whole crew. Thanks for the

Four full-page ads! You must be kidding! You can get two of those ads on one page. Then us, your readers, could get more reading and a whole two extra pages, too.

The Department of InFOOMation was exciting as always! It's just great to be the first to find things out before anyone else does. Then you can brag to your friends that you know more things than they do about the action-packed future. Who's War Hawk? The picture of him looks to me like Ross Andru drew it. Was it he? Is he going to be featured in a soon-to-be-out comic?

Fusion number nine was great and I loved the Mistress of Kung Fu. Till we meet in heaven or FOOM, I'll always be a [redacted].

Robert Puglisi

48 East Bel Air Ave. Apt. 11
Aberdeen, MD 21001

As you've probably already noticed, Bob, the number of pages this issue has grown by three because we've cut the number of ad pages to one!

WARHAWK is/was an Iron Fist villain, and the sketch was by Mario Severin.

And Paty and Duffy did that two page Silver Surfer drawing - they threatened to *kill* unless their credit line was finally printed.

Dear Bros. of Ol' Foom (especially Scott)

The Special Cosmic Issue was nice, but it ended too soon. Sterne's articles were good, but only served as a recap, most of which anybody knows who's been around a year. That's all I've been back this time. Occasionally he gets a little spacey i.e. page five's diatribe on entities and quasi-humans.

The answer to Anthony Smidt's letter about the English Silver Surfer popped my curiousity and had me combing the book, cover to cover - only to decide Mighty Marvel had again fumbled. Please, more information about this next issue.

Department of InFORMATION as always is where I hang my hat and settle down. Good insight into what's really coming up. But also behind the scenes chatter better than fifty Bullpen Pages. Tramps really gets down. It just reasserts more that Marvel is people.

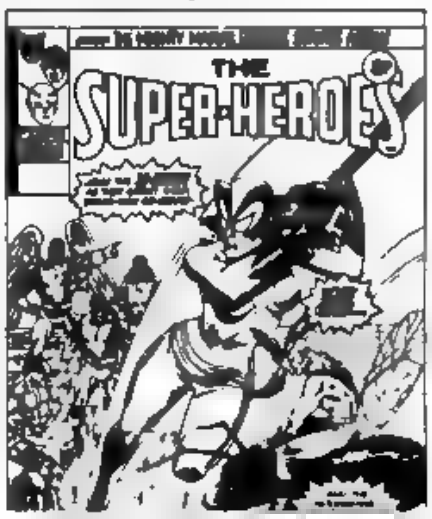
I'm really sorry to see McGregor go, but I liked Marv Wolfman's parody. First Roy, then Conway, and now Don. It travels in threes.

This is the first time I've ever written, and it's because, for once, I feel I'll be read. There's somebody at the other end of this.

[redacted]
1606 B First Avenue
Charleston, West Virginia 25302

Sorry if we confused you, Rich, but the Silver Surfer book which we started in England a few months back is not another of our reprint books. As you were to learn when you turned to the Department of InFOOMation to see the all-new covers by Keith Pollard. Unfortunately, due to lack of space, the covers were squeezed out, leaving Mighty Marvel holding the ball once more.

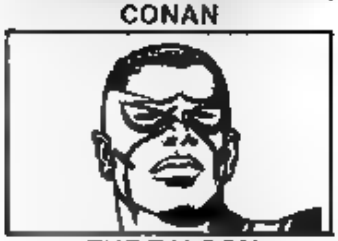
And where did Don McGregor *go*, Rich? We weren't aware that he had left! He's still writing three of our books -- AMAZING ADVENTURES, JUNGLE ACTION, and POWER MAN! We're not lettin' him out of our sight!



THE 1975

The results are finally in! At last you hold in your privileged palms the winners you have chosen. Five hundred and seventy-six ballots were sent in from all over the globe, and the following five frantic ones were picked to win a page of original coloring: Russell Thomas, Scott Feuless, Kenny Rothstein, Carlton Hall, and Mark Ray.

See ya *next* year!

CATAGORY	FIRST	SECOND	THIRD
FAVORITE MARVEL COMIC			
FAVORITE MARVEL COVER	STRANGE TALES 178	CAPTAIN AMERICA 176	SPIDER-MAN 144
FAVORITE MARVEL STAR	SPIDER-MAN	CAPTAIN AMERICA	CONAN
FAVORITE SUPPORTING CHARACTER	J. JONAH JAMESON	MARY JANE WATSON	 THE FALCON
FAVORITE VILLAIN	DOCTOR DOOM	GREEN GOBLIN	GALACTUS
FAVORITE WRITER	STEVE ENGLEHART	STEVE GERBER	ROY THOMAS
FAVORITE PENCILLER	SAL BUSCEMA	JIM STARLIN	JOHN BUSCEMA
FAVORITE INKER	JOE SINNOTT	TOM PALMER	VINNIE COLLETTA

IRVING AWARDS!

THIRD	SECOND	FIRST	CATEGORY
TOM ORZECHOWSKI	JOHN COSTANZA	ARTIE SIMEK	FAVORITE LETTERER
PHIL RACHELSON	PETRA GOLDBERG	GLYNIS WEIN	FAVORITE COLORIST
G. S X MEN #1	STRANGE TALES #178	AVENGERS #127	FAVORITE COLOR STORY
IRON SHADOWS ON THE MOON • MOUNTAIN OF THE MOON GOD • A WITCH SHALL BE BORN			FAVORITE BLACK AND WHITE STORY
BLACK WIDOW	POWER MAN	SILVER SURFER	WITH SPIDER-MAN IN TEAM UP
SUB-MARINER	CAPTAIN AMERICA	VISION	WITH HUMAN TORCH IN TEAM UP
SILVER SURFER	POWER MAN	HULK	WITH THING IN TWO-IN-ONE
VISION AND SCARLET WITCH TOGETHER • VISION		SILVER SURFER	OWN STRIP
HULK	VISION	DAREDEVIL	FOOM ARTICLE

HOW TO MARVEL

On July 4, 1970, I attended my first comic collector's convention—the annual New York Comic Art Convention. This one act altered my entire existence; I was totally overcome by what I saw: professional comic book artists and writers (including Neal Adams, Roy Thomas, Wally Wood, Al Williamson, Len Wein, Jim Steranko, and Gil Kane); an art display which included much of Gray Morrow's fantastic color work; a costume contest.

And the dealer's room

In that room I saw almost every collectable a person could want. Rare pulp magazines, old radio premiums, original artwork, posters, . . and comics. Thousands of comics. Within ten minutes of my arrival in the dealer's room I had completed my DAREDEVIL collection, after two years of trying on my own.

That day I saw for myself that there were others like me who enjoyed reading, collecting, talking, eating, and sleeping comics. It felt good to know I was not alone, and I knew I would be back

I've been back every year without fail, and I've met many people. Professionals (including many of those I've listed before) and fans, and a number of fans who became professionals since I met them. People like Howie Chaykin, Alan Lee Weiss, Dave Cockrum, Tony Isabella, and Scott Edelman

That last guy now edits this magazine, and does more odd jobs around Marvel than I would care to remember. A short while back, Scott asked me if I'd care to write something professional for FOOM. I foolishly said "Yes." The result is this pocket-sized lesson on the art of collecting Marvel Comics.

If you're going to collect Marvels, you must first index your existing collection to know exactly what you already own. It may take a day or two to do so but it's invaluable to you, and takes very little time to maintain in the future.

You can use either a loose-leaf binder, hard-cover notebook, or index cards (3" x 5" are just fine). Put all the books in order, both by title and issue number. Assign a page or card to each title and number it in columns from the book's starting number to either it's last number (if it's no longer being published) or to the present. Make certain you're working with the actual title, and *not* with who the book features (i.e., MARVEL PREMIERE #1, *not* *WARLOCK* #1), or else you'll find yourself asking either for books which don't exist, or you'll be receiving an issue other than the one you want. Mark off the issue numbers you have. Having done this for every title, you've got a permanent portable listing of everything you'll need

So where do you get the books you're missing? Try starting where I did— answering ads in Marvel color comics. For a small price, you can obtain a dealers catalog listing back issue Marvels, which is available through the mail. Don't, however, write to Marvel asking about back issues for sale. They stock *no* color books, and only a small amount of the black and-whites

Check your Yellow Pages for used bookstores in your area. Often you'll

COLLECT COMICS

find both old and new comics, and the values are usually excellent. These stores can sometimes act even as a reliable source for locating other collectors in your neighborhood. If used-bookstores fail, try Salvation Army Stations, and paper recycling plants. Try placing ads in trade journals, and neighborhood papers. And who knows? There might be a store specializing in comics in a town or city near you. Check around— you may be surprised.

And then there's conventions like the Mighty Marvel Comic Book Convention being held in New York, March 22 through the 24, at the Commodore Hotel. There'll you'll find three days of maddening mayhem, with Stan Lee as the Guest of Honor, along with a dealer's room that you won't believe. Watch the color books for further details. You'll be sorry if you don't.

At the Marvel Con, or at any other convention, shop around. Don't let the prices scare you off.

In the past two years, the prices on early Marvel super-hero titles have more than doubled. Even with the economy in the shape it's in, expect to pay a high price for Silver Age Marvels. For example, if you're looking for FANTASTIC FOUR #1 in mint condition, expect to pay between $125.00 and $150.00. SPIDER-MAN #1 fetches between $50.00 and $75.00 in mint condition. Likewise AMAZING FANTASY #15. AVENGERS #1 in mint will cost you $15.00 to $20.00. Even more recent important titles, like CONAN #1, will run you $7.50 or $9.00 in perfect shape. Shop carefully at any convention you might attend, as prices usually vary from dealer to dealer. Spending a few minutes comparing values can often save you several dollars.

I emphasize mint condition because it is, of course, the most desirable. Some collectors won't accept less than perfect. Conditional points to look for are:

(1) Tight, clean shiny cover, with no bends, creases, or folds.

(2) Dry, white, interior pages.

(3) An over-all new appearance.

A book in mint condition also increases in value faster, should you decide to resell it at some later date.

Now that you've got your Marvels in mint condition, you've got to protect them. The best way is to store them in polyethylene bags, available in super markets under several brand names, or from many of the comic book dealers themselves. In fact, many of the books you will purchase will already be in plastic storage bags. These bags will help protect your book from moisture, air, direct sunlight, and other factors which might otherwise harm them. The bagged books can now be stored indefinitely, with little or no damage occurring.

If you're planning to store your Marvels for a long while without re-reading them, I suggest you look into either filing cabinets or heavy duty storage cartons. For these, try checking stationary supply houses. For a shorter storage time, regular cartons will be sufficient. If you intend to merely stack the books neatly, choose a location away from light, heat, dirt, and moisture. Stack them flat, and you should have no trouble maintaining their condition.

Happy hunting!

TOP TALENT CONTEST—GRAND PRIZE WINNER

by RUSS NICHOLSON (See editorial for details)

MEANWHILE ON THE SPACESHIP MANGOR RAGE AT PROCANTUS
I RID YOU OF THE HULK!!—NOW COMPLETE YOUR BARGAIN BY RESTORING MY COMPLETE INTELLIGENCE!
BAH! HE WAS UNCONTROLABLE
AND HIS BRUTISHNESS WOULD ALSO HAVE BEEN OF VALUE—IF I HAD DESIRED HIS INTELLIGENCE—
YAAUNH
WHAT'S THAT?!!
YOU?!!
THIS TIME I'LL DESTROY YOU HULK!! PREPARE..
HULK READY MANGOR
NO!! NO YOU FOOL'S NO!!
EACH ONCE A BRILLIANT SCIENTIST NOW BEST AL MONSTROUS IS ENGAGED TO BATTLE
ELSEWHERE ON THE CRAFT WE FIND PROCANTUS'S BUT A MASK! BEHIND
THOSE BRAINLESS IDIOTS WILL RUIN ALL MY WORK!! — IF ONLY THEY UNDERSTOOD— TO RETAIN THEIR STRENGTH AND TO BRING BACK THEIR INTELLIGENCE!! NOW THEY WILL RUIN ALL!
THAT I CANNOT ALLOW!

DAREDEVIL #129 ( ) Our swashbuckling super-hero had better watch out, 'cause there's a "Man Bull in a China Town" Marv Wolfman, Bob Brown, and Klaus Janson give us a view of Matt's day in court, a glimpse of the malevolent Matador, and the introduction of the most suspenseful subplot of all time, featuring the most unexpected guest-stars ever Take our word for it, Effendi, this is one you should not miss! (On sale October 7)

TOMB OF DRACULA #40 ( ) Surprise! Appearing this issue only in flashbacks, the Lord of the Vampires is dead! View the "Nightmares of a Living Dead Man," as brought to you by Marv Wolfman, Gene Colan, and Tom Palmer They only aim to please! (On sale October 7)

BLACK GOLIATH #1 ( ): Tony Isabella and George Tuska bring forth the first fabulous issue of that titan of the tenements, Black Goliath! With the aid of an inker whose identity is yet unknown, this pulse-pounding premiere features the introduction of the nuclear nasty, Atom Smasher! (On sale October 7)

Tigra premieres this month in the third issue of MARVEL CHILLERS! Our favorite feline prowls again! **Illustration by Paty and Frank Giacoia!**

DEPARTMENT OF INFOOMATION

EXCLUSIVE FOR FOOMERS ONLY!

DEADLY HANDS OF KUNG FU #18 ( ). Kicking off with a Nick Cardy cover, this issue contains not one, but two martial arts masterworks! Doug Moench and Rudy Nebres present the final chapter in the six-part Shang-Chi saga that you've all been waiting for— "The Secret of the Dragon!" And don't forget "Fists of Darkness . Fists of Death," which features the first Iron Fist/Sons of the Tiger team-up in creation, as presented by Bill Mantlo, Pat Broderick, and Terry Austin. Don't miss Dauntless Don McGregor's treatise on Sidney Pollack's THE YAKUZA! And while you're at it, be sure to catch "Michi. Spirit of the Sword," in which actual Bullpenners (such as John David Warner, Don McGregor, Craig Russell, and Steve Gerber) demonstrate the art of the samurai with the help of martial arts expert swordsman· Kataota! A power-packed package you should not miss! (On sale October 7th)

SAVAGE SWORD OF CONAN #8 ( )· After starting with a cover by Boris Vallejo, Roy Thomas and Pablo Marcos bring you a fifteen-page Conan story, "Curse of the Cat Goddess," which details Conan's leaving the Zuagira. A 29-page Kull story called "When A Tiger Returns to Atlantis" by Doug Moench and Sonny Trinidad paves the way for an upcoming KULL color book which is in the formulative stages. A six-page Steve Fabian Conan portfolio fills out this issue. (On sale October 7th)

PLANET OF THE APES #15 ( ). Bob Larkin's cover sets the mood for this Apes double thriller, and remember— no ads! Doug Moench and Tom Sutton present the 26-page "Dreamer In Emerald Silence," part two of their Future History Chronicles. Bob Heinlein, move over! Plus, Chapter IV of the amazing ESCAPE FROM THE PLANET OF THE APES adaptation by Doug Moench and Rico Rival, "In the Cradle of a Father's Sins." (On sale October 7th)

SPIDER-MAN #152 ( ): Our favorite wall-crawler is "Shattered by the Shocker," in a tall tale by Len Wein, Ross Andru, and inkers Mike Esposito and Frank Giacoia. Harry Osborn fans take note— the plot line thickens! (On sale October 14th)

CAPTAIN AMERICA #193 ( ): Kirby's back and Cap has got him! Frank Giacoia's inks help bring the King's powerhouse package to your newsstand! Guest-starring Henry Kissinger, this is the start of Jack's sensational bi-centennial saga, so be here at the beginning. This issue's cover is on our back cover, so have a look— you'll be glad you did! (On sale October 14)

THOR #243 ( ). There's a "Turmoil In The Time Stream" as the son of Odin begins his battle with Zarko the Tomorrow Man and the Time Twisters. Presented by master storytellers Len Wein, John Buscema, and Joe Sinnott. (On sale October 14th)

MASTER OF KUNG FU #36 ( ): Shang-Chi meets Sun Moon who leads him to the "Cages of Myth, Menagerie of Mirrors." In the first segment of a two-part story originally intended to be in GIANT-SIZE MASTER OF KUNG FU #5, Doug Moench, Keith Pollard, and Sal Trapani introduce you to one of the strangest sextet of secrets the world has ever seen! (On sale October 14th)

MARVEL TWO-IN-ONE #13 ( )· Roger Slifer makes his scripting debut when he teams up with Len Wein to present Power Man teaming up with our bashful, blue-eyed Ben Grimm in "I Created Braggadoom — the Mountain that Walked like a Man!" Art by Ron Wilson and Vinnie Colletta. (On sale October 14)

CRAZY #15 ( ): Join us as new editor, Paul Laiken, takes us on a Trick-or-Treat filled tour of the special Holloween issue. Marie Severin and Stu Schwartzberg give you a story you can really sink your teeth into— "Jawbone." Our newest editor informs us that many new directions will be taken with this issue, so be there. (On sale October 14)

AVENGERS #143 ( ): It's an "Assault on Castle Kang" as Steve Englehart, George Perez, and Sam Grainger bring you the final climactic chapter in the life of Kang the Conqueror, who is finally himself conquered once and for all!

Because you demanded it! (On sale October 21)

CONAN #58 ( ). It's a whole new direction for our favorite barbarian as Roy Thomas, John Buscema and (for the first time on this stage) Steve Gan bring you the "Queen of the Black Coast." In what is doubtlessly the most awaited adaptation of a Robert E. Howard story ever, the greatest broadsword-swinging female since Red Sonja meets Conan! Enter— Belit! (On sale October 21)

DEFENDERS #31 ( ): Bringing back the reprint people from DEFENDERS #21 are Steve Gerber, Sal Buscema, and the surprise inker

Jim Mooney in a tale entitled "Nighthawk's Brain." (On sale October 21)

HULK #195 ( ) There's "Warfare In Wonderland" as old greenskin finds himself side by side with Ricky Bower in a Disneyland of Doom created by Len Wein, Sal Buscema and Joe Staton. (On sale October 21)

JUNGLE ACTION #19 ( ) An entire new set of supporting characters is introduced into the Black Panther's life in the first part of the Panther versus the Klan series, "Blood and Sacrifices." Starting in Georgia, Don McGregor, Billy Graham and Bob McLeod bring Monica Lynne's parents into the strip, and show interesting bits of local color with small town folk reacting to our Prince of the Wakandans. To quote Don, it's his "bi-centennial gift to America on what's polarizing us as individuals." Happy Birthday, America! (On sale October 21)

MARVEL PREVIEW #4 ( ) Finally, the hero you've all been waiting for! John Starord for fantasy in the far-flung future! The first Starord episode by Steve Englehart and Steve Gan is accompanied by the premiere episode of "The Sword and the Star" by Bill Mantlo, Ed Hannigan and Craig Russell, plus articles by both Steve and Bill on the creation of their respective characters. Top it all off with an editorial by Archie Goodwin called, "I Say It's Space Opera and I Say to Hell With It," and you've got one of the greatest sci-fi mags money can buy! (On sale October 21st)

FANTASTIC FOUR #166 ( ) If it's the Fantastic Four it must be good and "If It's Tuesday, This Must Be The Hulk." Roy Thomas, George Perez and Vinnie Colletta team up to produce the most

outstanding FF/Greenskin battle ever! Don't miss this one, Effendi! (On sale October 28)

MARVEL TEAM-UP #41 ( ) Spider-Man, the Scarlet Witch, the Vision and Cotton Mather team up in a Bill Mantlo/Sal Buscema/Mike Esposito creation entitled "A Witch In Time" utilizing Doc Doom's time machine! On sale October 28)

WEREWOLF BY NIGHT #36 ( ) As Mark Twain once said "The reports of my death were somewhat exaggerated." Jack Russe... yes! In a story titled "The End" (which was

BETTER LATE THAN NEVER Marie Severin's original rendition of Modred the Mystic, our master magician who appeared in the pages of MARVEL CHILLERS #1 & 2. If you bombard us with enough mail, we may someday grant him a permanent series in a all his own

originally planned to be the last in the series), Doug Moench and Don Perlin present the finale to the Marcosa story, including a special epilogue which was supposed to spell the end of the series, but which has been specially rewritten to bring a breath of life back to Wolfie. (On sale October 28)

IRON MAN #82 ( ): An entire new crew takes over the book this issue to present "Plunder of the Apes!" Len Wein, Herb Trimpe, and Marie Severin bring back the Red Ghost and his Super Apes in a story which has Iron Man rescuing Tony Stark from a kidnapping! (On sale October 28)

CAPTAIN MARVEL #42 ( ): There's a "Shoot Out at the O.K. Space Station" as Rick Jones becomes a super-hero! The Stranger co-stars in this Steve Englehart, Al Milgrom and Co. super saga. (On sale October 28)

AMAZING ADVENTURES #34 ( ): The long-awaited "Death In The Family" makes its appearance as two characters die in this Don McGregor/Craig Russell creation. Grok's identity is finally revealed, and the eagerly awaited clash between Killraven and Skar pops up. Don says that the work on this issue of Killraven is "Craig's tops" and since it's the last time he'll be doing complete pencils and inks you'd best pick it up! (On sale October 28)

KA-ZAR #13 ( ): The Jungle Lord battles Klaw in England in the British Imperial War Museum in "Two Worlds In Frenzy!" This issue can be considered a prologue to a revamping of direction which begins next ish, so pick up this Doug Moench-scripted and Larry Hama-pencilled package— you'll want to be there at the beginning! (On sale October 28)

HOWARD THE DUCK #1 ( ): Spider-Man guest-stars in this Steve Gerber, Frank Brunner, and Steve Leialoha production entitled "Howard the Barbarian," which features another Cleveland adventure! Trust Marvel not to be content sitting on her laurels! (On sale October 28)

DAREDEVIL #130 ( ): Introducing Brother Zed in a tale titled "Look Out DD, Here Comes The Death-Man" are Marv Wolfman, Bob Brown, and Klaus Janson, who also announce that the final results of Foggy's election will be coming in this month. (On sale November 4)

TOMB OF DRACULA #41 ( ): The Lord of the Vampires returns to life in a tale of Halloween terror by Marv Wolfman, Gene Colan, and Tom Palmer (who else?). Featuring the return of Blade, Vampire-Slayer! (On sale November 4)

SUPER-VILLAIN TEAM-UP #4 ( ): Steve Englehart and Herb Trimpe introduce the strangest super-villain of all time— Shroud! Finally,

Doc Doom defeats the Savage Sub-Mariner, and the Fantastic Four must do battle to save his life! (On sale November 4)

DEADLY HANDS OF KUNG FU #19 ( ): Chris Claremont and Rudy Nebres present chapter one in the six-part Iron Fist saga "Shall I Love the Bird of Fire?" Bill Mantlo, George Perez, and Jack Abel (now regular Sons of the Tiger inker) present "An Ending" which introduces an entirely new direction to the strip. ALSO: A potpourri of articles, and a smashing Iron Fist cover by Bob Larkin. (On sale November 4)

PLANET OF THE APES #16 ( ): Dare we announce it? Yes! We shall! We must! The Apes glossary, after long delay, is finally here! And while we're at it, we won't forget to beat our drum about Doug Moench's and Rico Rival's ongoing adaptation of ESCAPE FROM THE PLANET OF THE APES, the fifth part of which is called "When the Calliope Cries Death!" PLUS: What is the Psychedrum? (On sale November 4th)

SPIDER-MAN #153 ( ): In a human interest tale, Len Wein, Ross Andru, and Mike Esposito run "The Longest Hundred Yards" and introduce the man known as Paine. (On sale November 11)

THOR #244 ( ): "This Is The Way The World Ends," shout Len Wein, John Buscema, and Steve Gan (who is filling in on ink chores while Joe

Sinnott takes a well-earned vacation). Thor battles the Time Twisters to decide the fate of the world... and loses! (On sale November 11)

MASTER OF KUNG FU #33 ( ): Doug Moench, Keith Pollard, and Sal Trapani spin a "Web of Dark Death" for the son of Fu Manchu in the conclusion of the two-part Carnival of Moon Sun saga. (On sale November 11)

IRON FIST #3 ( ): Iron Fist cries "The City's Not for Burning," but will Radion, the Atomic Man, listen? Probably not, say Chris

Claremont, John Byrne, and Frank Chiarmonte. Misty Knight fans will be overjoyed to learn that our fearless martial arts mistress plays an even greater part this issue. (On sale November 11th)

MARVEL PREMIERE #28 ( ): Ghost Rider! Man-Thing! Morbius! Werewolf By Night! These four fearfiends comprise the Legion of Monsters! Bill Mantlo, writer, Frankie Robbins, penciller, and Steve Gan, inker, remind us that the feature is not to be confused with the defunct black-and-white of the same name. "There's a Mountain on Sunset Boulevard," and you are there! Don't miss it! (On sale November 11th)

SON OF SATAN #2 ( ): John David Warner and Sonny Trinidad team up to produce the tome entitled "Possession" in which Daimon Hellstrom's alter ego battles The Possessor! (On sale November 11)

CAPTAIN AMERICA #194 ( ): Jack Kirby's second chapter in his bi-centennial saga (as inked by Frank Giacoia) is entitled "The Trojan Hoard." The cover to this ish is on the back of FOOM, so why not take a peek right now! (On sale November 11)

MARVEL CHILLERS #3 ( ): The Rat Pack (of Captain Marvel fame) is back, and Tigra's got 'em! Join Tony Isabella, Will Meugniot, and Sam Grainger in Tigra's first adventure in her own book, "Holocaust Is Our Business!" (On sale November 11)

KA-ZAR #14 ( ): In an as yet untitled tale, Doug Moench and Larry Hama bring you the beginning of Ka-Zar's revamping, and introduce as a regular to the series Bernard Klass, who some of you might remember from an old SAVAGE TALES story. And Tongah is here as usual, so don't miss it! (On sale November 11)

AVENGERS #144 ( ): It's "The Coming of Hell-Cat" as Patsy Walker turns super-heroine! Steve Englehart, George Perez, and Vinnie Colletta bring you the continuation of the Squadron Sinister saga. Be there! (On sale November 18)

CONAN #59 ( ): Steve Gan, now permanent inker, aids Roy Thomas, writer/editor, and John Buscema, penciller, to bring you "The Ballad of Belit," which presents, for the

first time *anywhere*, exactly how she came to be Queen of the Black Coast. (On sale November 18)

DEFENDERS #32 ( ): Chondu, Dr. Nagan and Jerry Morgan play a game of "Musical Minds!" Steve Gerber, Sal Buscema, and Mike Esposito, on the other hand, do nothing more than bring you the life story of Nighthawk. (On sale November 18)

HULK #196 ( ): It's the "Abomination Proclamation" as our jade giant joins forces with the Abomination to take over Cape Kennedy and threatens to destroy the world! Presented by Len Wein, Sal Buscema, and Joe Staton. (On sale November 18)

MARVEL SPOTLIGHT #25 ( ): Scott Edelman and Ruben Yandoc warn us to steer clear of the "Death Waters of the River Styx!" In this suspense saga, the sinister Scarecrow returns to the Marvel Universe for the first time since his one-shot appearance in DEAD OF NIGHT #11 these many months ago! Yet another proof that mighty Marvel's on the move! (On sale November 18th)

POWER MAN #29 ( ): Introducing Pirhana Jones— his bark is bad, but his bite is worse! In "Look What They've Done To Our Lives, Ma" Don McGregor and Rich Buckler give us a look at the private life of Quentin Chase, introduce a menace to Noah Burstein, bring forth D.W.'s girlfriend, have him begin making a movie, and end off with a three-way cliff-hanger. Whew! According to Don, it's a "Typical happiness and light story that I tend to do, about how modern-day society is slowly killing us." (On sale November 18)

INHUMANS #2 ( ): There's a "Panic in New York," as two Kree emisaries crash land and do battle with the Inhumans in the streets of Manhattan. Lockjaw returns, Crystal and Petro co-star, and there's fun for all! (On sale November 18)

GHOST RIDER #16 ( ): Tony Isabella, Frank Robbins, and Vinnie Colletta bring you "The Night of the Challenger!" Will Johnny Blaze ever live to see the day? Only guest-star Son of Satan knows... And he's not telling. This begins a two-part story after which, Tony swears, we will "never, ever again see Satan in this book." (On sale November 18)

CHAMPIONS #3 ( ): Johnny Blaze challenges Zeus to battle in "Assault on Olympus" as four Champions ascend in order to rescue Hercules... or die trying. Tony Isabella, George Tuska, and Vinnie Colletta join forces to present this powerhouse package. (On sale November 18)

MARVEL SUPER ACTION #1 ( ): With a Bob Larkin cover and Howie Chaykin frontispiece leading off this premiere issue, how could *anything* go wrong! Archie Goodwin and The Tribe present The Punisher in "Accounts Settled, Accounts Due!" Dominic Fortune meets Tom Mix in "The Messiah In the Saddle Resolution" by Len Wein and Howie Chaykin. And last (but most certainly not least) the first adventure

of the Huntress by Mike Friedrich and George Evans— "The One-Eyed Joker is Wild!" (On sale November 18th)

MARVEL TEAM UP #42 ( ): Spider-Man and the Vision must battle "Visions of Hate" in part two of this continuing team up saga by Bill Mantlo, Sal Buscema, and Mike Esposito. Introducing the demon known as Darkrider! (On sale November 25)

IRON MAN #83 ( ): Len Wein, Herb Trimpe, and Marie Severin bring you part two of the Red Ghost tale titled "Ghost of a Chance." Plus— watch out for the exciting new developments in the life of Happy Hogan. (On sale November 25)

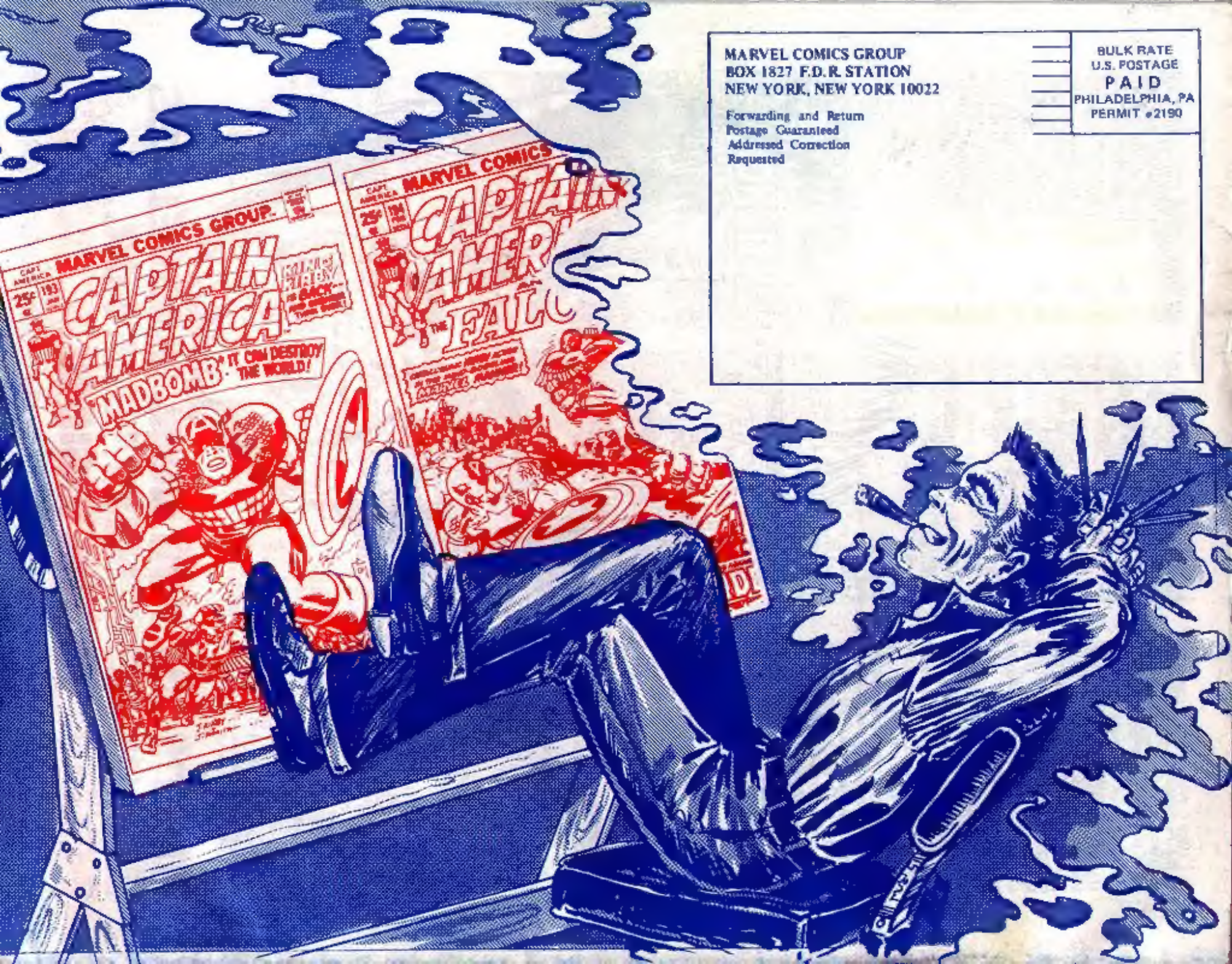
SPIDEY SUPER STORIES ( ): In this mag daringly designed for your younger brother, the spotlight this ish is thrown on Storm, the newest female X-member! Plus special guest villain— the Shocker! (On sale November 25)

WARLOCK #11 ( ): Witness "The Strange Death of Adam Warlock" as Jim Starlin (script and layout) and Steve Leialoha (finished pencils) bring you the end of the current Thanos saga. (On sale November 25)

X-MEN #97 ( ):Cyclops screams out "My Brother, My Enemy," and Havok replies *death!* Chris Claremont, Dave Cockrum, and Sam Grainger bring back Eric the Red (remember him?)— but not in the way you think— as they introduce (or is it re-introduce?) Polaris, mistress of magnetism. (Gee! Another syntax shot to heck!) (On sale November 25th)

Jack Russell, WEREWOLF BY NIGHT, is overcome with emotion upon hearing that his book is not cancelled.
Illustration by Don Perlin.

THAT'S ALL FOR NOW, MARVELITES
BE HERE NEXT TIME FOR...
THE VISION!



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